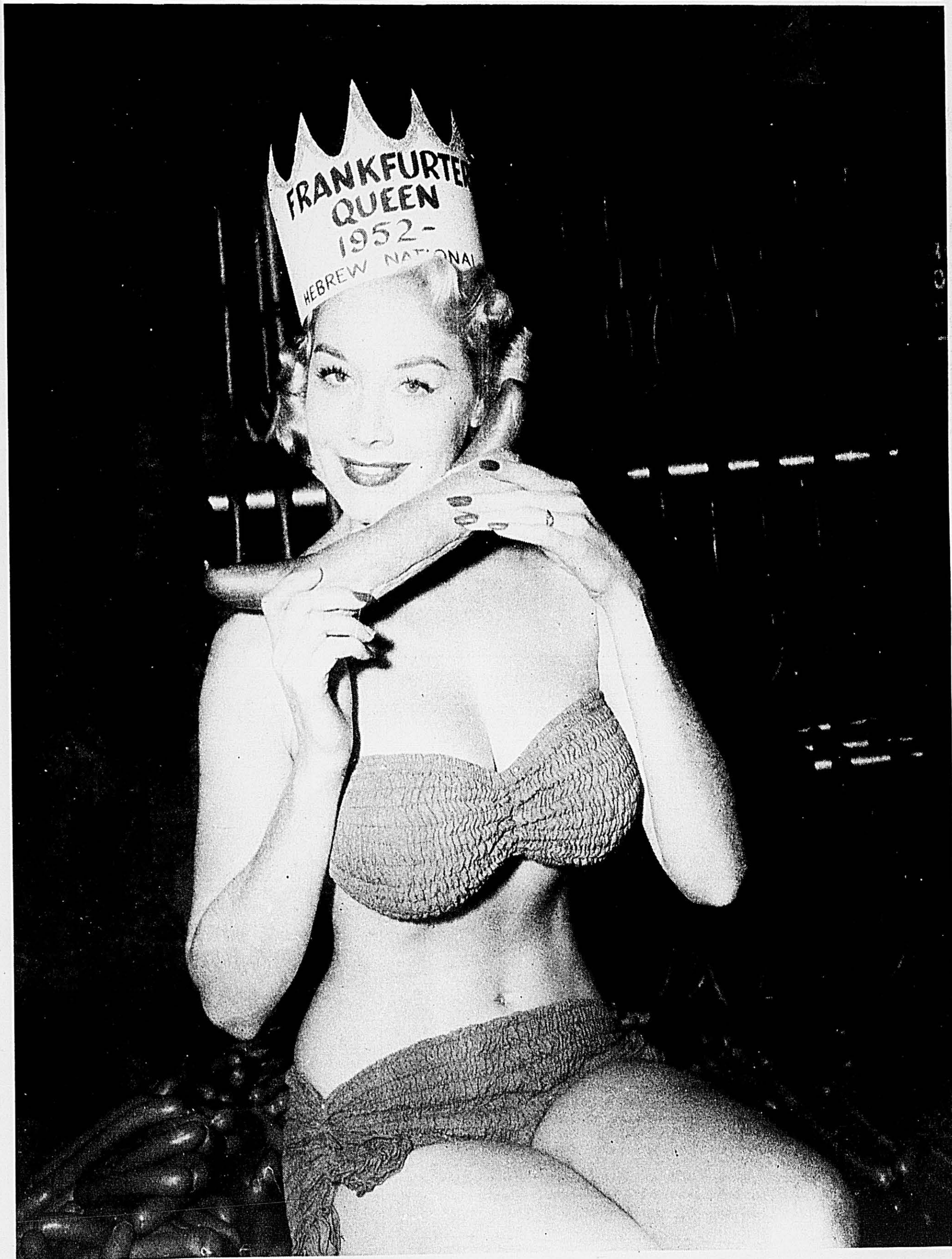


MCGILL DAILY *Culture*

Volume 82, Number 77

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Thursday, March 4, 1993



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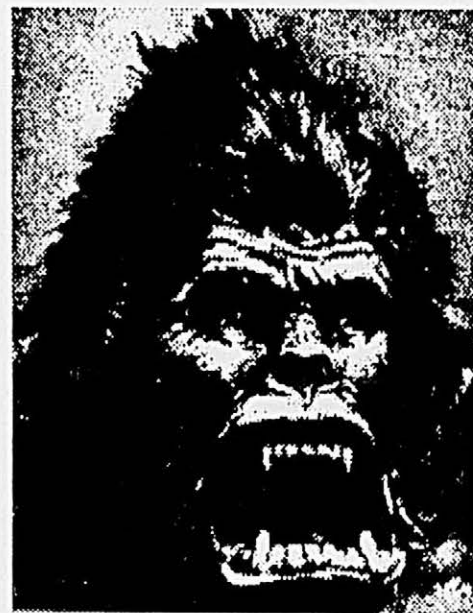


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Kiss and Tell

Graffiti artist Zep examines osculation

BY ALISON JUNG

GRAFFITI ARTIST, Zep, is known to most Montrealers as the man responsible for creating the city's squad of cowboy police that patrol the downtown walls.

In a recent departure, however, Zep is currently performing in *Kiss Installation and other Codes*, along with an exhibition of his most recent paintings at Galerie Observatoire 4.

The main attraction of the exhibit is the gallery premiere of *Kiss Installation* which will be performed on the next two Saturdays. The work consists of two people locking their respective lips continuously for an entire hour while Zep composes "site-responsive poetry" on a vintage typewriter.

The installation, which is part performance and part poetry, provoked much controversy following its debut in a store front window on Boulevard St Laurent. The heterosexual, homosexual and interracial couples who performed generated much discussion in the media which was either fascinated, disgusted or bored by the entire spectacle.

The reactions of the spectators seemed to parallel those of the media. People could not come to an agreement on whether this work was a brilliantly simple concept or merely a publicity stunt à la Jeff Koons. Zep, however, holds that due to the setting of a gallery, the current presentation will be judged solely on an artistic basis rather than for its public shock value.

Zep attempts to isolate the kiss by creating a "human sculpture" using the live performances of the couples.

"I view the kiss as a code in itself—one of the many codes (of human behavior) that we live by in society," explains Zep. He proposes that these unwritten codes of behavior dictate the way we live within society.

For example, couples kissing in public settings have historically provoked dramatic reactions from on-lookers. Zep holds that society is simultaneously fascinated and repulsed by this intimate action—it is comparable to seeing Bill Clinton in his little jogging shorts.

The less mainstream—heterosexual and white-bred—the couple is, the more extreme the reaction becomes. This human



Zep: wanting the kiss to do for him what Campbell's tomato soup cans did for Andy Warhol.

sculptor, however, is not concerned with desensitizing us to the act of smooching, but simply attempts to point out our prejudices or "codes."

Zep insists that the installation's second element, his on-the-spot poetry, is not forced or processed. "Words come tumbling down," claims Zep, each successive time he views the

performance.

In fact, according to Zep, because the poems are done on location, the environment in which the installation is performed becomes another element of the piece.

Zep plans to showcase his work in other venues, which include Paris, and hopes that the individual characteristics of each

locale will lend themselves to the poetry.

Zep admits that he wants the kiss to do for him what Campbell's tomato soup cans did for Andy Warhol.

While it is not known if the artistic value of the kiss will be understood and appreciated, the attraction of the kiss remains undisputable.

Hoopla Art: the unexpected from Bananas and LA

BY VANESSA REID

WHAT HAPPENS when you unite the works of Lyne Robichaud, known as *Woman with Bananas*, and Erika McKee, referred to as *L.A. Woman*, in the same room? Well, you get two artists who explore their life experiences and identities through rather different stylistic modes. Or, as they put it, the result is "the unexpected about AIDS, religion, sexism, and other contemporary issues."

Although both Robichaud and McKee address inter-relating issues, their styles are remarkably different. Robichaud's images are often accompanied by a text—such as "sex sells and kills"—written beside a seated woman in tight attire. She also, true to her name, uses bananas as a way of talking about AIDS and sex. Again, there are no misconceptions about what she is saying because the text is right there: "*ne soyez pas cons*" (don't be stupid).

In fact, she puts her image directly on some of the art as a way of not only implicating herself, but to assert that "I am saying this." Her *Autoportrait*, for example, came about as a result of the controversy last March at Concordia around her portrait



Lyne Robichaud and Erika McKee

of a black woman with bananas on her head. She says this experience continues to traumatize her and the *autoportrait* foregrounds Lyne with bananas on her head and a reproduction of the controversial portrait in the background. In between the two are the scales of justice since Robichaud is still involved with

the courts over this matter.

McKee's work, on the other hand, is not at all prescriptive nor does she try to tell the viewer what she, herself, is saying or what you, as a viewer, should see or think. Her work is personal because she says this is what she knows about best. Each piece is multi-layered which allows for a diversity of interpretations and so invites you back to see something new each time.

Much of her work is influenced by her experience with religion which has been an ongoing process of rejecting the boundaries of

fered to her by the church and creating her own spirituality. The result is art with an ethereal feel to it, even as she explores women's bodies. Her paintings *The Object of Their Desire I, II* were inspired by personal relationships in which she has been involved. One is a large clitoris and the other is a fragmented

woman's body, bare breasted, but wearing underwear. The aesthetic is soft—the paint is combined with sand—and it looks as though if one were to touch the canvas, it would be cushioned.

MUCH OF McKee's art is fused with movement and fluidity. *La mer, l'amie, l'amoureuse* is an intensely personal piece which exemplifies her intoxication with the ocean as a muse. The ocean is a powerful force, and, like the painting, it looks deceptively calm. She claims that she completely exposes herself in her art, that it is not super-coated or superficial, but totally raw. Even the materials she uses are raw since she is drawn, again, to the sea and uses sand with paint to add texture and depth.

Both women aim to break certain stereotypes and draw from that which has affected them personally as a source of inspiration.

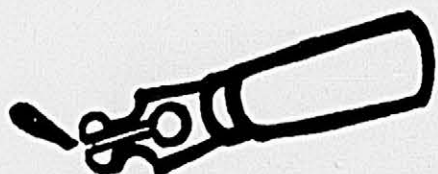
Robichaud, unfortunately, says that as a consequence of the banana censorship, she is doing a lot of self-censorship in order to prevent more negative labelling or press. Her work is not as radical and innovative as it could be perhaps because she feels she has to be careful. This is

most constraining for an artist and certainly for her artistic integrity although she is now exploring new themes (mermaids) and has shown her work in various public places, like restaurants.

Conversely, McKee seems thoroughly authentic. She says her year spent in Montreal was invigorating and therapeutic. The positive energy she experienced here served to intensify her vision while her art became clearer and more defined. It seems odd that their works are showing together since they seem to be so radically different, however, because they are great friends and "soulmates" there are ultimately commonalities between them and thus also in their work.

As McKee explains "After hundreds of years of seeing women depicted and defined in the art world in a very nonindividualizing, base level it has become the great challenge of contemporary female artists to break this circling trend; a trend that numbs society to believe that it is satisfactory to dehumanize and generalize individuals of any gender, race or belief."

The exhibit goes until March 12 at the Architecture building on campus. Admission is free. Open during regular University hours. For info call



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The Feminist Stage: Women's Theatre in Montréal

BY KRISTEN BOON AND
ANDREA FAVERI

Feminism is back on stage. The fall productions of *La Terre est Trop Courte*, *Violette Leduc* by Jovette Marchessault, and Pol Pelletier's *Joie* are evidence of a long-awaited revival of women's theatre in Quebec. Feminist theatre was at its height in the early 1980s, yet by 1986 had dramatically fallen in popularity. In a recent interview, Pol Pelletier attributed the decline of feminist theatre to the lack of a communal vision. Now, the resurrection of women's theatre, along with goals of solidarity, consciousness raising, and the reappropriation of women's history, is a welcome sight.

Feminist theatre, as both an artistic medium and an educational tool, bodes well for the inclusion of women in art. International Women's Week seems an apt time to celebrate both the rich history and the promising future of women's theatre.

Feminist theatre in Montréal dates back to 1970 with Marie Savard's play *Bien à Moi*. Savard portrayed women as the subjects of an oppressive and solitary world. Concurrent theatre portrayed women as defeated, voiceless individuals, excluded from the larger community. Savard's very act of writing or speaking against the patriarchal system was inherently political. Like the first feminist playwrights who used the potential of the theatre to enact carnival-like transformations and suggest alternatives to traditional orders, productions in the early Seventies were fundamental in providing the means of expression for a growing women's movement. The monologues characteristic of early feminist plays emphasized the solitary existence of a woman: she spoke in single voice, wrote letters to herself, and was alienated from the masculine system.

The pragmatism of early feminist theatre is perhaps best illustrated in the Theatre des Cuisines, founded in 1973. The five women of the group were not actresses, but activists bound by their common vision of female liberation. Theatre was perceived as the perfect tool to create awareness and solidarity. Their 'manifesto' read:

Le Theatre des Cuisines est un groupe de femmes qui ont envie de parler avec d'autres femmes des problèmes spécifiques aux femmes.

Plays such as *Maman Travaille Pas*, *a Trop D'Ouvrage*, and *Un Prince, Mon Jour Viendra*, condemned the traditional role of women as servants and mothers. These plays were very realistic. They portrayed the actual work and domestic roles of women. The Theatre des Cuisines aimed to reach a large section of the public, and in doing so, over-

came the isolation of the women's community.

The founding of the Theatre Experimental de Montréal (TEM) in 1975, marked the expanding scope of Montréal's theatre scene. The strength of the feminist vision was central to its conception. Pol Pelletier, one of Québec's most gifted and influential actresses, was also one of the co-founders of the TEM. With Pelletier's direction what were once stilted and didactic feminist texts were transformed into productions with vibrant vision and artistic devotion. Pelletier gave artistic credence to the goals within theatre.

After 1975, Montréal theatre was marked by impressive qualitative improvements, as well as further development of the theory and goals of the feminist movement. In plays such as *Les Fées Ont Soif*, by Denise Boucher, the traditional images of women as saint, mother or whore were enacted. By the late 1970s, these prototypes were replaced by inspiring new characters who affirmed the freedom and potential of women. The history of past oppression was converted into a celebration of women's future.

The culmination of the feminist vision was realized in the founding of the Theatre Experimental des Femmes (TEF) in 1979. Pelletier orchestrated the drive to heighten both the artistic and philosophical dimensions of women's theatre. The sheer volume of work produced in this transitional phase reveals its growing popularity with the general public, as well as the dedication of the artists themselves. *La Nef des Sorcières*, *Les Fées Ont Soif*, *La Peur Surtout*, and *A ma mere, à ma mere, à ma mere, à ma voisine* were landmarks in the development of women's theatre. In the TEF, the actual was combined with the possible, and the affirmation of women's freedom and reappropriation of women's culture and language took front stage.

The playwright, Jovette Marchessault best exemplifies the style of the early 1980s. Productions like *Nights Cows*, and *La Saga Des Poules Mouillées* explored the despairs and hopes, the fears and aspirations of women. Mythical themes revealed the hope and inspiration of artists. In an act of exorcism, women would voice their history of oppression, and in doing so lay the groundwork for a future liberation. Marchessault attempted to create a female culture and language, by resurrecting women of the past who had been stifled by the patriarchal system. The celebration of women such as Violette LeDuc, Simone de Beauvoir and Gertrude Stein, was used to uncover and strengthen the links between women past and present, and provide a means and support base for moving forward.

By the 1980s, the fundamental principles of community and solidarity were fully incorporated into the movement. Pelletier headed a women-only production team, overt in its militance against men. Their productions of *La Luminère Blanche* and *La Terre est Trop Courte Violette Leduc* provided invaluable "hands-on" experience. The exclusionary nature of the movement was justified by the need to assure a women's space, in which they could reevaluate and internalize the process of change. The TEF oversaw group projects, collective training exercises and discussion groups devoted to the history of women.

Nineteen-eighty-five was a turning point for Pol Pelletier and the TEF. Due to diminishing support from the public, and growing frustration within the movement, Pelletier left the theatre scene and the TEF folded. This rapid decline in feminist theatrical production may well have come about from the exclusionary tactics of the movement itself. The inspirational and progressive plays characteristic of the TEF in its last years, failed to import a strong political message. Pelletier was also frustrated by the hesitancy of the women involved.

The prevalence of feminism in theatre, so evident until 1985, was thus replaced by a void in which feminism literally disappeared from the stage. After having spent time abroad, Pelletier returned to Montréal to found in 1988, the theatre school "Dojo", meaning *le lieu où l'on pratique la voie*.

Dedicated to multiculturalism and the development of spirituality through meditation, Pelletier attempts to explore female and male sexual energies through mythology. Marking a significant departure from her earlier "Stalinist" lesbianism, Dojo encompasses a more holistic and inclusive approach. Noticeably absent from Dojo is the militant feminism of Pelletier's earlier career. She, as other pioneering feminists, has broadened their vision.

Not until 1992 has there been a revival of feminist themes in Montréal theatre. Pelletier's production of *Joie* in the fall of 1992, an autobiographical portrait of her career to 1985, was a powerful tribute to earlier feminism. "Elle chante, elle danse, elle rit beaucoup" was a description given by a Montreal critic. Incorporated into this production, was Pelletier's philosophy that acting must become a way of life.

In the fall of 1992 *La Terre est Trop Courte*, *Violette Leduc* was revived by director Martin Faucher. Although lacking the severity of Pelletier's original production, its wide reception indicates that the importance of feminism in theatre is being reaffirmed.

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*M. Attali répondra en français aux questions qui lui seront posées dans cette langue.

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Armin Hofmann's
Logo for the
Basel Civic
Theatre

Minimalism conquers design decadence

ART

Armin Hofmann, A Retrospective Musée des Arts Décoratifs de Montréal

BY ZACK TAYLOR

GRAPHIC DESIGN is a trapped profession.

Its purpose is to arrange the work of others, to create a coherent image out of disparate elements. Design is, then, a crafting of the medium, not of the message. In going to see exhibits of famous design work, I am often struck by how empty a work seems, be it a theatre poster or a company's trademark, when it is displaced from its original context.

The work of Swiss designer Armin Hofmann, currently on display here in Montréal, manages to stand alone. Few have heard of Hofmann outside design circles, but he is well-respected as a post-war pioneer in European design, and as an educator.

His work, mostly in the form of black and white lithographed posters, is a perfect example of Minimalism. All of the information involved is reduced to curves and lines, dark and light regions. In the stark simplicity of his images, nothing is misplaced, no line is unnecessary. Seemingly meaningless abstract shapes are assembled into a comprehensible whole.

The delight lies in seeing the way Hofmann has coerced simple polygons into couriers of meaning. Every line, every shape, mere random blots when taken by themselves, together constitute an easily understood message, like cafeteria downstairs, or Brahms Requiem.

On entering the exhibition, the first works I saw were a row of eight or ten trademarks and logos designs, all black and white, all based on circular or diamond shapes. For a theatre cafeteria in Basel, for example, Hofmann created a logo in the form of a white fork reversed out of a black wine glass, using only five simple shapes.

The bulk of the exhibition is in the form of large format lithographed posters for various events, many of them for arts groups in his home town, Basel. One striking poster advertising a performance of *Stabat Mater* by the Basel Bach Choir consists of a white letter C, its shape reminiscent of a bass clef, set into a red letter B. Black text in an elegant serif typeface overlays parts of the design at the bottom left.

A few of the more recent posters incorporate photographic images. One poster for the Basel Civic Theatre has a series of five grainy-looking hands. Another juxtaposes posterized images of an ear and an eye. The photographs, fundamental and basic in their subject matter, echo the simplicity inherent in Hofmann's work.

In addition to posters, there are also examples of his work in publishing, print advertising, stamps and theatre sets. Tucked away in a corner are photographs of sculptures he completed in marble and concrete.

Seeing the work of Hofmann is a lesson in visual economy. For aspiring designers or those interested in it as art, this exhibit is a fine respite from the contemporary trend toward *Mondo 2000* design decadence and its often deliberate incomprehensibility.

Armin Hofmann, A Retrospective runs until March 28, Wednesday to Sunday, 11h to 17h. The museum is just half a block from metro Pie-IX at the corner of Sherbrooke and Boulevard Pie-IX. For no extra cost, see the Dufresne Collection, an exploration of decorative and industrial design since 1935. Students \$1.50.

Survival among the Black Panthers

BOOKS

A Taste of Power • Elaine Brown

BY GAIL BELVET

IN HER autobiography "A Taste of Power", Elaine Brown chronicles the activities of the Black Panther Party in California during the 1960s and early 1970s. More importantly, however, it discusses her experiences with the party — both good and bad.

Most of us (including myself at the outset) view the Black Panthers as a radical militant group of angry blacks which operated with a mafia-type mentality. This perception is a media-manipulated one. In actuality, the group is recognized for accomplishments such as the first free food programs for the inner city community. They also bussed relatives of inmates to prisons who otherwise had no means to see their family.

Brown grew up in the poverty of North Philadelphia, detesting her "blackness". Being black meant having no food, no education, no life, and, ultimately, no hope. In desperation she tried to emulate white people, and was proud of her private school education and white boyfriend, but no matter how

"white" she looked or acted, no matter how cultured or intelligent she was, white America was — and remains — closed to black people.

The Black Panther Party was committed to improve the lives of black people. They had a plan to exorcise the "demon" (the system) that held black people in shackles 200 years after their supposed emancipation. The Party's doctrine promised to eradicate all inequalities facing black people by *any means necessary*.

However, being a Panther had many frightening consequences. Brown was incarcerated and harassed by police. She was followed intensively by the FBI. Within the party, she was beaten and repeatedly experienced the chauvinism of Panther men.

It was only her belief in the doctrine of the Party that kept Brown from walking away. She persisted, and through her dedicated service moved up in the Party: first as editor of the newspaper, then Minister of Information (a position previously held by Eldridge

Cleaver), and finally, she took over as Chairman of the Party when then-leader Huey Newton was forced into exile.

As Chairman, Brown raised millions of dollars for the party. Under her leadership, the party registered thousands of the black people in Oakland to vote and succeeded in appointing the first black mayor to office. Yet, despite these accomplishments, Brown was still the "bitch" in charge, and the men in the Party were simply waiting her out until the "real" leader came back. It was this realization that drove Brown out of the party, and closed this chapter of her life.

I found myself reading passages of the book over and over again. It was almost inconceivable to me that a woman could suffer so much and still radiate so much strength.

What Brown accomplished in her life and in her book cannot — and should not — be revealed in a simple review. *A Taste of Power* is a true testament to the resilience of women, especially that of black women who face the double obstacle of being a minority both in gender and in colour.

In a society that seems bent on demeaning and devaluing women, we need books like this one to remind us that we will always be able to survive.

Collective Creation and Medicine Bags

A McGill feminist collective establishes a framework for women's theatre

BY JOANNE SOLOMON AND KATIE GILSTAD

Opening on international women's day, the McGill Feminist Theatre Collective presents *She Said She Said*, an image-based collective creation inspired by women's stories of learning from other women.

Catherine Graham is the initiator of the Feminist Theatre Collective which was founded in September 1992 under the auspices of the McGill Drama and Theatre program and with the support of the McGill Center for Research and Teaching on Women. While the idea of feminist collective theatre has been around for a long time, it is not always easy to explain exactly what it is. In this interview, Catherine Graham discusses how it was created.

Daily: Where did the idea for the Feminist Theatre Collective come from?

CG: I have been doing collective creation and have been working in the women's movement for about fifteen years, and I just came to the conclusion that some of the methods of collective theatre weren't well adapted to working with women. So about a year ago, I was at a feminist theatre conference at the University of Calgary and gave workshops called *Women's Ways of Knowing, Popular Theatre, and Social Change*.

The women at this workshop told stories of times where they had actually made major changes in their lives. When we started to discuss how women make changes in their lives and how popular theatre conceptualizes change, we

realized the two things didn't always fit together. After this I conceived the idea of working with a group of women to develop a collective creation method grounded in women's life experiences.

Daily: What was the process by which you were able to put this idea into practice?

CG: Well, first I had to recruit a group of women who were interested in exploring this with me. I wanted to work with women who were from the community to which the show would be presented. So I was concerned to find participants who could bring a variety of perspectives to the project.

Basically, I didn't want to work only with theatre majors. Although it was a theatre project, I didn't select through auditions, but instead I invited people to a series of workshops. After the group was formed, we started building some basic theatre and group skills. Then they started to collect stories from women in our community using a "medicine bag technique."

Daily: What is a medicine bag technique?

CG: It is a technique where we present people with a group of objects and ask them to choose an object and tell us whatever story it brings to mind. After this the women who had collected the stories brought them back to the group. But instead of telling the story, the person who heard it would sculpt the other members into tableau like images using their bodies. The members who were in this tableau would then tell the story, how they perceived it.

Daily: Why didn't you just have the performers who heard the story

act it out by imitating or recreating it as it was told to them?

The danger of doing that is that it makes the performance filter invisible. The audience is led to believe that it has seen the original story when what it has really seen is the performer's impression of that story. I was concerned that to let the audience think this was to refuse responsibility. It is important to recognize that *She Said She Said* is inspired by the stories we heard. So when we saw a story, it would remind us of them.

The striking thing in this process was the extent to which women could recognize types of relationships or events without knowing any of the details of the original story. Furthermore, we started to recognize as we got further into the project that particular problems were not specific to individuals but were clearly other stories, and this is exactly what we hope will happen for the audience during the performance.

Daily: So what you're trying to create is more of an event than a finished product?

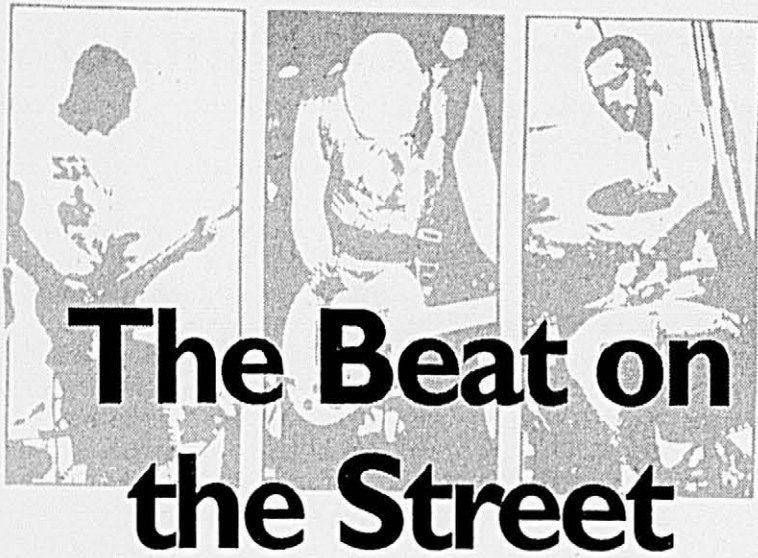
CG: Exactly. We'll end the performance over refreshments and coffee. We hope that audiences members will feel comfortable enough to talk to us and to each other about their own experiences of learning from women. Who knows, maybe we'll start a trend!

Celebrate International Women's Day with the McGill Feminist Theatre Collective's She Said She Said.

March 8, 19h30, Players Theatre, Sponsored by the Women's Union

March 11, 16h30, English Common Room, Sponsored by POWE

March 11, 20h00, Thompson House, 3650 McTavish, Sponsored by PGSS



BY Inderbir S. Riari

The healthy DIY attitude of alternative rock'n'roll has found a new home in EnGarde Records, established by local punk emissary Paul Gott, as an independent record label dedicated to sponsoring local and Canadian underground bands.

EnGarde has quickly moved to fill the vacuum left after the demise of Og Records and Psyche-Industry Records, former mainstays of the Montréal underground music scene.

"With Og and Psyche Industry, Montréal was the centre for independent labels; when they and a few other small labels folded, there was nothing left," relates Gott. "Cargo didn't move to sign any local bands, and they still haven't, except perhaps for Bliss. There was nobody putting out Montréal bands, so with the connections I'd gathered, we put out the word to local bands. We released 12 items last year, and we're putting out five things next month."

EnGarde is releasing a split single with Megalo and the near-legendary American Devices next month. Singles by the Ripcordz and the Stand will also be released, as well as some Halifax bands, despite the recent mass signing of Halifaxian bands on Sub Pop. No Offence and the Shitheads, a classic punk rock name if there ever was one, are one of the Halifaxian bands on EnGarde.

"Halifax has a really enthusiastic scene and it shows what Montreal could do with a bit of drive," says Gott.

EnGarde Records will also serve as a resource base for local and Canadian bands. Gott has built up an extensive list of contacts throughout his years on the scene as the editor of the now defunct monthly *Reargarde*, and as lead singer and guitarist of the Ripcordz. Bands will be encouraged to share information on booking tours and using the EnGarde resources to help in assisting their own forays out into the uncharted Canadian wilderness.

Most importantly, however, in EnGarde's co-op approach. The label is a non-profit organization. EnGarde helps the bands get the best deals possible. While the bands pay for the pressing of their albums, all the money that is made by the records goes back to the bands.

"The bands get the weight of the record label and all the promotional work we can do," says Gott. "We put out professional-looking products, and we have all the information and the knowledge to make it happen."

New 'Zine in Town

One of Gott's earlier projects involved the publication of *Reargarde*, an independent music magazine devoted to local, national and international alternative music.

Grounded in the great DIY tradition of alternative media, *Reargarde* established a precedent in the alternative music press. Gott received huge amounts of praise from all corners of the globe, including the prestigious New Music Seminar held annually in New York City.

The unfortunate lack of funding helped cripple the magazine, much to the chagrin of fans across North America, and Gott took a much needed three-year hiatus from the music press scene. But the need for an outlet and publicity vehicle for solid Canadian bands has been growing over the past few years with *Reargarde's* demise.

Happily enough, a new magazine, closely associated with Gott's EnGarde label, will soon make its way onto the local and Canadian music scene. *EnGarde Quarterly*, will feature local and national alternative music, switching between established acts and new bands.

The magazine will be devoted exclusively to Canadian content, so touring bands will not be featured. Even Joan Jett, Gott's perennial favourite, will be sacrificed in the name of Canadian talent.

The details concerning *EnGarde Quarterly* are still being worked out at the last minute, and the first issue is due out in about two weeks. Efforts are being made to keep the magazine free in Montreal and possibly across Canada as well, but the logistics still need some fine tuning.

"*Reargarde* grew to 25 000 copies a month and it just got too big to handle," says Gott. "Plus, nonexistent government funding and a lack of advertising helped drive the magazine under. So, we'll have to weigh our options with *EnGarde Quarterly*."

People interested in writing for *EnGarde Quarterly* should contact Paul Gott as soon as possible. This is your magazine so help make it work. Gott can be reached at 523-2179.

There ain't no 'h' in Ripcordz

The Ripcordz have long been the stalwarts of the Montréal music scene. Continuing the undying legacy of the three-chord dream, what they call kidnoize, to the relentless admiration of punks and rocknrollers everywhere.

In a continuing series of features on local bands, the *Daily* talks to Paul Gott, lead singer and guitarist of the band, and an all-round gentleman.

BY Inderbir S. Riari

Daily: The Ripcordz recently played the META benefit at McGill, where you had to coax the audience into dancing. What was your reaction to the audience's lackadaisical manner and how do you perceive what the scene is like in Montréal?

PG: Well, personally for the band I think it was the worst show we've played in about three years. We were pretty tired but we had a lot of fun harassing the crowd; well, at

least I did. The rest of the band kept on telling me to shut up, but that's normal for us.

Everybody was pogoing to Clash covers, which is cool, but it's still a problem in this city. There are a lot of good live bands in this city, but whenever they play a cover people immediately start dancing. It's nice to like covers and songs you recognize, but it's still just plain dumb. You might as well stay

home and listen to your Clash records.

The audience's attitude really annoyed me, but it's a larger reflection of the Montréal scene. I've been recently quoted in the media for slamming CKUT and the *Mirror*. I guess the *Daily* would have been in there if I thought they were worth mentioning at the time for their poor coverage of the local scene.

Montréal has really great bands. I've been to a lot of places and it's a fact that Montréal has better bands than elsewhere. *Siou* has a better hybrid metal show, *Hazy Azure* has a better speed-metal show, *The Stand* is the greatest rocknroll band around, *Sawtooth* are a great grunge rock band while *Me, Mom and Morgentaler* are super for their hybrid ska. Even bands that are starting out the *Velcro Souls* of this world put on better shows, have a better sound,



Stuff & things from CKUT

charts compiled by Rob Viola & Geneviève Heistek



ARTIST	ALBUM	LABEL
Ween	Pure Guava	WEA
Boukman Eksperyans	Kalfou Danjere	Island/A&M
Zuzu's Petals	When No One's Looking	Twin/Tone
King Missile	Happy Hour	WEA
Sebadoh	Smash Your Head On the Punk Rock	Sub Pop/Cargo
Wool	Budspawm	External
Birthday Party	Hits	4AD/Polygram
Sick of It All	Just Look Around	Relativity/Sony
Simply Saucer (cc)	Cyborgs Revisited	Fistpuppet/Cargo
David Murray	Special Quartet	DIW/Sony
various	Soluble Fish	Homestead/Dutch East
Peter Jefferies/Robbie Muir	Swerve (double 7")	Ajax
Seven Year Bitch	Sick 'Em	C/Z/Cargo
Band Of Susans	Now	Restless
Godflesh	Cold World	Earache/Relativity
Les Granules(cc)	Au Royaume du Silencieux	Ambiances Manétiques
Grand Puba	Reel to Reel	WEA
Jale (cc)	Sweetness (7")	Cinnamon Toast/Cargo
Lunachicks	Binge and Purge	Safehouse/Fringe
Therapy?	Teethgrinder (EP)	A&M
Ministry	Just One Fix	WEA
Dutch Mason (cc)	You Can't Have Everything	Stony Plain
Soulstorm (cc)	-	Epidemic
various	Radikal Techno	Quality
Throwing Muses	Various Tracks	WEA
Pinetop Perkins	On Top	Deluge
Utah Saints	-	Polygram
The The	Dogs of Lust	WEA
Ray Anderson	Every One Of Us	Gramavision/Fusion III
Kyuss	Blues for the Red Sun	Dali
Slap Happy 5(cc)	Rock and Roll Is My Life (cass.)	demo
various	Jewel Box	Tellus
M.O.T.O	Magic Words (7")	Jet Pac
Redman	Whut? Thee Album	Sony
Phycus (cc)	Effluviator(cass.)	demo

CKUT's chart is based on airplay received • If you would like information on any of the above releases, please contact Geneviève or Bryan at CKUT. • (cc) = Canadian Content

Chew on this!.. Female Frequencies! - 17 hours of programming for and by women presented in celebration of International Women's Day. The day will include: International Feminism (1-2pm), women's movements outside of North America; a look at issues affecting women of First Nations (10-11am); what kids and teenagers think about women's roles and the dreaded f-word (5-6pm); a round table discussion with a group of women involved in Montréal's band scene (8-9pm), a look at the experiences and views of bisexual women in our society (8-9pm)... plus lots more. And remember! when women get together to speak to one other, we're talkin' revolution! Tune in and hear us do our thang. Monday, March 8th, 7am through midnight, on CKUT 90.3 FM.

cordz, dorkface!

and have a better presentation than the Seattle bands, the New York bands and the California bands. And yet they get consistently ignored by the local media. While CKUT and the *Mirror* do a better job than the other media in the city, they continue to ignore or ghettoize Montréal music. Montréal bands are better than the credit the local alternative media give them.

Daily: How do you feel about the scene right now in the media circus surrounding the Foufounes closure? With the demise of the Foufounes giant as we knew it, will there be a renaissance in the local music scene?

PG: I don't think there has been a renaissance in shows. In fact, there have been fewer shows, but they are getting the attention, which is good.

For the treatment of local bands, I think Foufounes was lousy. Local bands had to pay to play. Bands got shuffled onto bills sometimes, but they would play at 8:30.

Foufounes was basically a Cres-

cent street institution. People who dressed in black could go and hang out with other people dressed in black on the balcony or in the bar, drink over-priced beer, and never see a show.

When we came back from tour, and had been treated so well by all the other clubs, we vowed we would never play Foufounes again. But we were asked to open for the Vibrators, so we insisted that we play second and be allowed to do a 45-minute set. Of course, when we got to the club, we were told that we were going on first and that we could only play for half an hour. I mean, the management hadn't even told the opening band that were supposed to go on first. So we ended up looking like the bad guys. But we got our way in the end.

It's just typical of Foufounes to say Well, they're just the local band, so fuck them.

Daily: You could trace the shift in the local scene with the growth of the Foufounes giant. How would the

Ripcordz fit into the last ten years of Montreal music?

PG: The scene really goes through cycles. The Ripcordz have never fit into a scene because we've never tried to be the house band. We really started playing shows in a big way in '87-'88. At the beginning we said that we would never play Foufounes, but as some venues started closing, we ended up playing there. And we got to play with some great bands, like the U.K. Subs and Lydia Lunch. So it was a good deal for us.

If anything, though, we try to associate ourselves with places like station 10 because it's a fun place to play and they treat the bands fairly.

By the time we started playing, we were just a rock'n'roll band. We call our sound kidnoise because we don't want to be associated with Chuck Berry or Bon Jovi. We don't want to be called punk because then we are Billy Idol. We don't want to be called hardcore because we're not doing that. We're not pop either. We're just doing our own thing and having fun.

Daily: Does the three-chord thing still have a lot of appeal?

PG: Well, yeah. Nirvana has proved that.



The Ripcordz rip it up

Daily: But this whole Nirvana thing is so cultivated. It's got a look and a style.

PG: Well, what's really funny is the grunge look. You wear a T-shirt, a checked flannel shirt, army boots, a loose hanging jacket, a black toque and you don't pay any attention to your hairline. And then suddenly I realize Jeez, I've been doing this for eight years! So I'm sure it will go away.

But I don't really associate Nirvana with the grunge movement. They're not part of the Seattle thing; the Seattle sound is more heavy metal. As for grunge, they've got the look, but they're basically a punk rock band. They stole our guitar sound. They stole my vocal sound. And they got a big record contract for it! Basically, were Nirvana of the North, they're just better produced.

Daily: In terms of marketing, you've got a few albums out, been on compilation, and have a single and two videos coming out. Can you successfully reach an audience with these products?

PG: I think it's one of those crazy Canadian/Montréal things. If we were any band doing the same thing in New York or in California, we would have had a record contract a long time ago, at least with a major independent label.

There's a huge market for what we're doing, which is basically pop music. We're not trying to fit into the grunge movement although our first record sounded more like grunge than our others. Our sound is progressing from what it used to be. We used to put six chords on a song and try to make them sound like three. Now we put 24 on a song and try to make them sound like 3!

Basically, we make it sound like stupid three-chord rock'n'roll, even when it isn't.

Daily: What about the new Montréal Musicians Coalition. There seems to be an emphasis on playing shows outside of the city, like in Longueuil or the West Island. Are the Ripcordz involved in this at all?

PG: Only to the extent that when Dan from Megalo started it up I gave him some suggestions how to go about it.

The last show we played was in Terrebonne and our next shows are in Laval and Longueuil. They are some of the best shows we play.

Last year we played St Bruno and it was the only show they had all year. So we got 350 enthusiastic kids.

You need someone in these places working as an agent and you've got to be enthusiastic.

But you need the connections to cover the right spots. We've got enough contacts from being on the road last summer to have things work. I basically booked the dates for last summer's tour. We ended up playing 20 shows in 26 days. We were booked solidly and we got more connections that way. When we played in a new town, or small towns like Kelowna, B.C., it helped develop strong links.

We played in a couple of festivals like the Western Canadian Independent Music Festival, just outside of Calgary, where we played in front of 5000 people. It was the highlight of the tour.

Daily: A new book called *Smash the State* has charted a comprehensive discography of all Canadian punk vinyl ever released, and one is struck by how many bands have just seemed to disappear. The Ripcordz are perhaps the last band from the mid-80s, perhaps the heyday of the Canadian underground music scene. Where have all these bands gone?

PG: Staying on is not something we deliberately set out to do. Some people go out and get real jobs, and it's funny to see ex-members of No Policy coming out of office buildings. The lead singer for My Dog Popper is now a chef in Toronto. Some people go out and get real jobs and decide they want a real life.

The Ripcordz now a more anarchistic than we were when we started out. As I've had to deal with various levels of government in the different things that I do, I've discovered that I really don't like government at all. It just seems that we were becoming more punk and our music is getting faster, heavier and louder.

Most bands either get success and make money or disband to get real jobs. I've managed to circumvent that, and as a band we've got that advantage. I managed to get myself a business where I've hired myself so I can get out on tour when I need to do so.

It's just really fun. I don't think anyone would turn down a life in rock'n'roll if they were offered one.

words & pictures

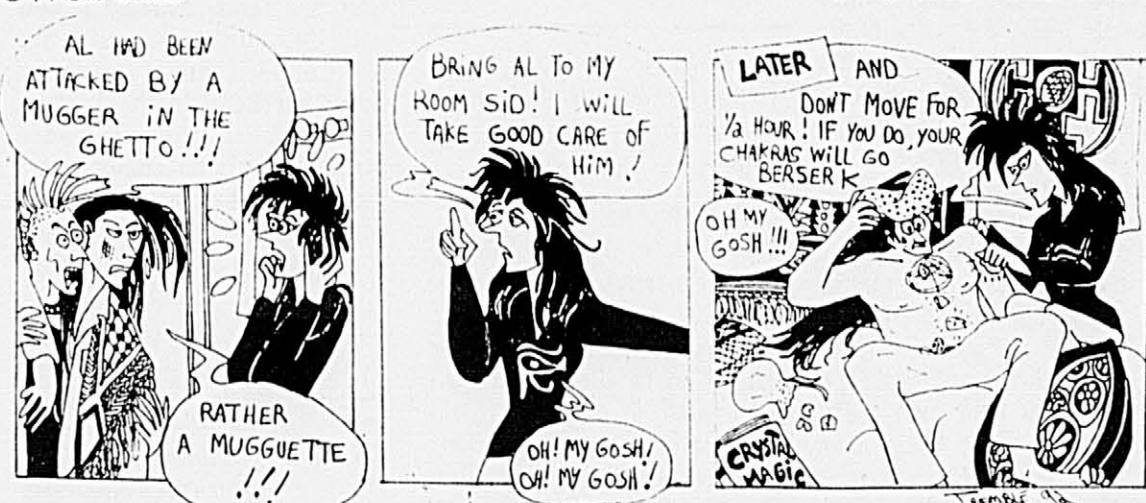
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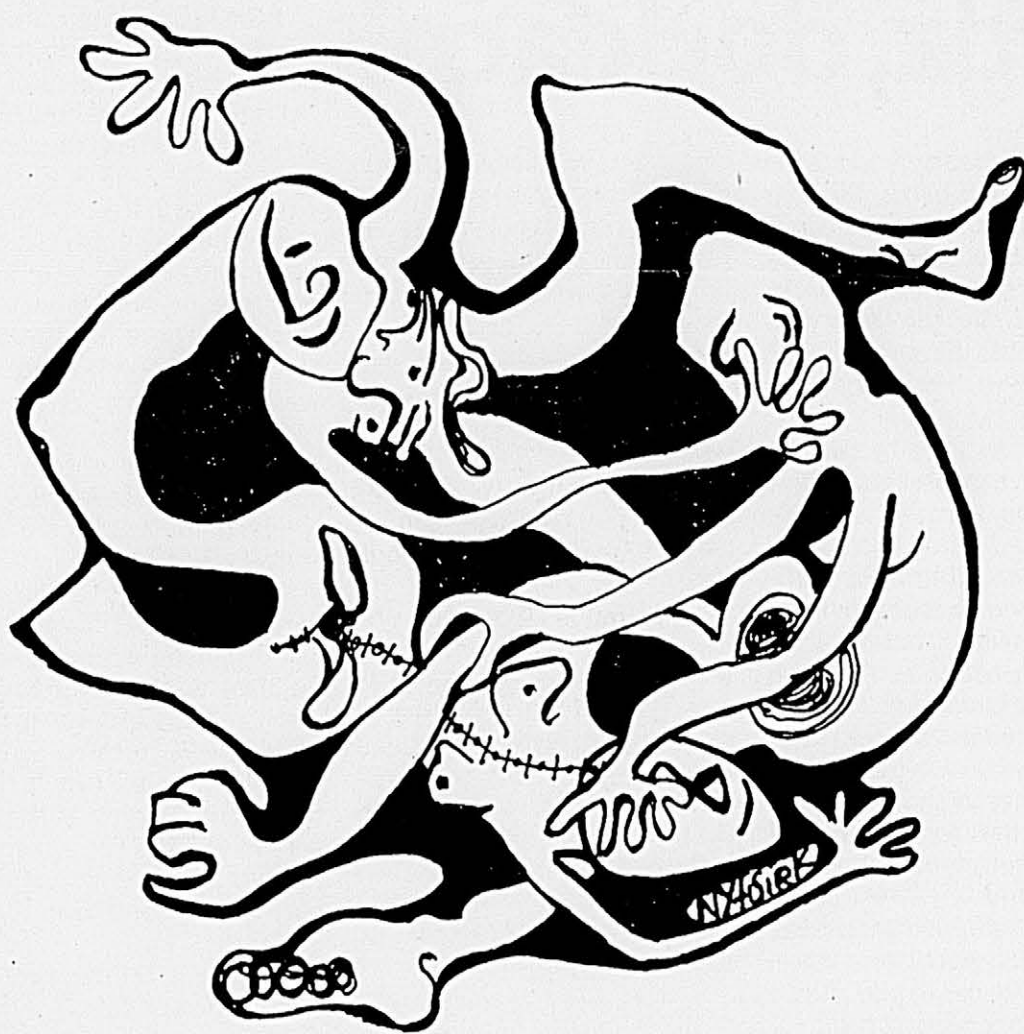
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A full day of "Female Frequencies" at CKUT

Interviews with Joellen Housego and Kristyn Dunnion

ON MONDAY, MARCH 8 (International Women's Day) women are commandeering CKUT's airwaves for an entire 17 hours of woman-centered programming. *Female Frequencies* will deal with subjects ranging from comix to clitoridectomy, and features 23 programs and over 30 participants. The *Daily* spoke with one co-ordinator, Joellen Housego, and one programmer, Kirstyn Dunnion (a.k.a. "Aunt Gertie"), to get a sense of what went into the creation of *Female Frequencies*.

BY JENNIFER NICHOLSON

JOELLEN HOUSEGO...

Daily: I've heard there was some debate about the name for the day; whether it should be "Female Frequencies", "Feminist Frequencies" or even "Twat Talk". How did you decide?

Housego: I was originally into the name "Twat Talk", which ended up being the name of an individual show. It's an irreverent title — something we could use on Hersay, which tends to be quite a humorous program. It reflects a very in-your-face attitude. But we decided that that attitude was not what we wanted for this day; not everybody takes to it, and we wanted to emphasize diversity and inclusion, not exclusion. The point was for women to flex their own radio muscle; to exercise their own voices. As co-ordinators we were there to provide contacts and

moral support, not impose our opinions on other people.

Daily: Do you think it is possible to criticize a day of focus programming for concentrating only on a few hours, rather than on making woman-centred programming a day-to-day event? Do you think even by calling programming woman-centred you are placing it in a box that it may not belong in?

Housego: "When I see someone like Julie Doucet, I breathe a sigh of relief, because she has such a powerful individual voice, and she represents herself so clearly as a woman."

Housego: Of course it's possible to make such a criticism, but I think, in response to the first point, women really have to take advantage of all the air time we can get. As for the second,

when I was doing my interviews with comic artists, I kept asking "as a woman, how do you feel about this" — and I was thinking they were probably wondering why I wasn't asking them how they felt as artists. But it is a legitimate question to ask, because your status as a woman defines the space that you occupy and the way people treat you.

Daily: Two programmes feature discussions of feminism from two perspectives we're really not exposed to at the university level; that of younger children and of high school students (17:00 — 18:00). Were you surprised at what came out of these discussions?

Housego: The women who did these pieces are both involved with schools with children; one is a volunteer and one is a teacher. They talked with their students about feminism, and it's kind of surprising how sophisticated some children are about this issue. One very positive sign is that many of the younger boys were very familiar with and interested in feminism — that was a pleasant surprise.

Daily: You interviewed two local comic artists for one piece (22:30-23:00). You're obviously very interested in the comix scene; did you find that helpful or did it interfere with your appreciation of your subjects' views?

KRISTYN DUNNION...

Daily: Your program "Twat talk with Aunt Gertie" (22:30-23:00) deals with the issue of sex positivism. Where do you site your understanding of that term?

Dunnion: I think women need to learn to feel comfortable not only with their own bodies but with the act of sex itself. Some feminists ask why we have to talk about sex; they shy away from the issue because they feel it's been co-opted by men. I used to think that, but now I see sex as directly linked to self-esteem. It's a fact—if you're having good sex, if you're enjoying yourself, it helps you enjoy other aspects of your life.

Daily: Do you see masturbation as a key part of this philosophy of "sex positivism"?

Dunnion: Masturbation is one of my favorite topics. My show is geared to women at home alone—I'm hoping they'll all grab hand mirrors and follow along. I think masturbating ideally helps women become more comfortable with their bodies, and learning to masturbate give women a power they really haven't had before. Usually, sexual power for women is connected to what some would call "deviant" elements of sexuality (though I don't agree with what's implied by that term)—it's linked to turning tricks or manipulating people sexually. Through masturbation, through treating yourself to sex toys and pleasure, you can be responsible for your own sexual response—and that's very empowering.

Daily: Do you think sex can be equally empowering when it involves other people? Can individuals break out of these pre-determined sexual/power relationships?

Dunnion: Yes and no. On one level, sexual enjoyment is about self-empowerment. But when you're dealing with partners, the issues become more difficult. The best, most rocking

sex is about both power and sharing. When power is held by only one person, that's when there's a problem. But when power roles are shared, when both realize the element of game-playing involved, really supportive relationships can occur. And they can be both homosexual and heterosexual, though I think heterosexual women have to be really aware of what dynamic they're participating in.

Daily: You use the word "twat" in your show's title—a word traditionally used in a derogatory way. Why employ it?

Dunnion: Those words have been used against us for so long

—they're not going away. What we, as women, can do is change their meaning; we can change the resonance around them. Reappropriating words is a powerful way of saying "I'm here—you may not like me but I'm not going away." The change, the reappropriation, may not affect everyone, but it will change me and maybe those listening to me. I guess that's what this project is about. It's grown and grown like a yeast infection, and it's become diverse and different—there's no forced unanimity. I want women to listen, not to agree with me necessarily, but to recognize that what we're talking about represents an option for them.

FEMINIST FREQUENCIES SCHEDULE

7:00 A.M. TO MIDNIGHT, MARCH 8 • CKUT 90.3 FM

- 7:00-7:30 INTRODUCTION • Joellen and Katrina
- 7:30-8:00 CIUT FM TORONTO'S CELEBRATING WOMEN SPECIAL • the By All Means Women's Collective
- 8:00-9:00 BISEXUALITY • Margaret Monroe
- 9:00-9:30 INTERVIEW WITH SUZANNE MILLER, LOCAL DANCER/CHOREOGRAPHER • Joellen Housego
- 9:30-10:00 DISCRIMINATION IN THE WORKPLACE • Zoreen Sookhdeo Rahaman
- 10:00-11:00 WOMEN OF THE FIRST NATIONS • Lori Blondeau and Deborah Cooper
- 11:00-11:15 BBC WORLD NEWS
- 11:15-11:30 WOMEN'S LISTINGS • Amanda Aronchick
- 11:30-12:00 CLITORIDECTOMY • Nisha Muire
- 12:00-12:30 WOMEN & COMMUNITY RADIO — HOOK-UP WITH RADIO CENTREVILLE • Justine Akman, Louise Boisvin, Genevieve Heistek
- 12:30-1:00 COVERT ABUSE (PHYSICAL AND EMOTIONAL) • Susan Epps
- 1:00-2:00 INTERNATIONAL FEMINISM WITH WOMEN OF EAST INDIAN ORIGIN AND FILIPINA WOMEN • Laila Malik and Katarina Abacar
- 2:00-3:00 WOMEN OF COLOUR WITHIN NORTH AMERICA — INCLUDING A DISCUSSION OF ARRANGED MARRIAGES • Mridu Chandra, Minelle D'Souza
- 3:00-5:00 CUTS: WOMEN'S MUSIC • Penny Pattison
- 5:00-5:30 FEMINISM FROM A CHILD'S PERSPECTIVE • Gambrelli Layco
- 5:30-6:00 FEMINISM FROM A HIGH SCHOOL STUDENT'S PERSPECTIVE • Antonella Giordano
- 6:00-6:15 INTERNATIONAL WOMEN'S DAY MESSAGE • Susan Epps
- 6:15-7:00 INTERVIEW WITH A LESBIAN MOM • Deborah Vanslet
- 7:00-8:00 DYKES ON MYKES • Deborah Vanslet and Carellin Brooks
- 8:00-9:00 GRRRLS IN BANDS — PANEL DISCUSSION WITH MEMBERS OF BITE, SLOV, SCHLONK AND FRONT END LOADER • Facilitated by Lynne Murray and Andrea Rolison
- 9:00-10:00 FALLOPIAN UNDERGROUND • Andrea Hildebran
- 10:00-10:30 GIRL 'ZINES • Yoon Sook Cha
- 10:30-11:00 WOMEN & COMMIX — INTERVIEW WITH CHANTALE DOYLE ("MISERY AND VOMIT") AND LEANNE FRANSON ("LILIANNE") • Joellen Housego
- 11:00-11:30 TWAT TALK WITH AUNT GERTIE • SEX! • Kristyn Dunnion
- 11:30 MIDNIGHT WRAPUP

... JOELLEN HOUSEGO

Housego: I have very strong opinions about women and comics, and of course they're not necessarily reflected in the piece. When you're interviewing someone, you have to allow there voice to come through—you can't talk over it.

When it comes to underground comics, I find that though I can admire the complexity of someone's imagination, many underground artist still participate in the woman-as-object tradition, and that prevents me from truly appreciating their work. Misanthropy and self-criticism form much of the base for comic art, and when that is combined with conventional sexism I find the whole product alienating. When

I see someone like Julie Doucet, I breathe a sigh of relief, because she has such a powerful individual voice, and she represents herself so clearly as a woman.

Daily: You mentioned both artists you talked to show a strong autobiographical tension in their work. Do you think that this is a characteristic common to female comic artists?

Housego: I wouldn't want to make such a generalization, but I will say that for a variety of reasons, autobiography comes naturally to many women. I guess the process of explaining you to yourself is very important, especially when you're placed in a world that isn't interested in who you are. And

because comix are such an accessible medium, and such an immediate medium, they are a way of opening up a powerful dialogue about intimate issues. 'Zines are the same thing—they're a way of opening up channels of communication in order to get a more direct representation of what women want to say.

Daily: Is this day of programming supposed to represent such an alternate channel of communication?

Housego: I would say so. It's a way of getting women in touch with each other, and a way of highlighting some of the options women can explore.



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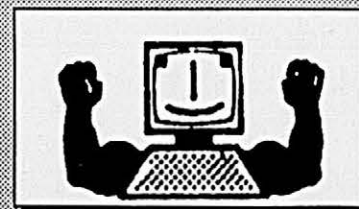
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classified ads

Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 4 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 4 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 4 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790 - **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.**

PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - Housing

Room for rent w/ kitchen privileges, Côte St. Luc near Ellersdale (66+51 Bus). Info: 481-0627.

Room for rent - \$275/month (negotiable); Pine near University - In large house includes: kitchen; pool room; washer/dryer. Heating & electricity included. Call Brian (287-9832).

Free room/board in Vermont overlooking lake Champlain. Some child care, household help, books, grand piano. Flexible arrangements. Great for ABD writer, artist, musician. 398-8408 or (802) 796-3196.

Apartment to share - 6 1/2 bright, quiet. Close to shopping & Metro. Rent \$255/mo. (incl. heat, hot water). Call Chris @ 939-5892 non-smokers only please.

2 - Movers/Storage

Moving/Storage. Closed van or truck. Local and long distance. Oil-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

3 - Help Wanted

Looking for: Children's songwriter, Write comedy or be part of professional video production! If you are talented in any of these areas call! 683-6674.

Metropolitan News. Newspapers, magazines, fashion magazines from around world needs an all around man for office/computer/Macintosh. 1109 Cypress 866-9227.

Paid Subjects Needed for Language Learning Experiment: If your first language is French, please contact Victoria Murphy at 398-4914/284-3280 to earn \$5.

Cherche interlocuteur(riche) français(e). Étudiante anglaise cherche à pratiquer conversation française en échange soit de conversation anglaise ou d'une petite rémunération. Tél.: 733-4037 après 18h30.

MARCH OPENINGS. \$10.00 Base Pay. Firm has immediate openings for students in marketing department. No door to door or telemarketing. Flexible hours, no experience, advancement. Ideal for students and second income. Montreal 731-0335/ West Island 697-2988.

CERTIFIED LIFEGUARDS wanted for summer at Blossom Pool in Côte-St-Luc. Also needed: 2 students to run food court as concession 481-1955.

RUN YOUR OWN BUSINESS NEXT SUMMER! College Pro Painters seeks dynamic, energetic (fluently bilingual) individuals to manage franchise in South Shore. **LAST SPACE LEFT!** Average profit \$9,500. Applications 287-9091 (h) Olga.

MODELS WANTED. Creative Photos Studio is currently holding free test shots (photo sessions) for aspiring male and female models. For interview call: 874-7624 Please leave message.

5 - Typing Services

Success to all students in '93. WordPerfect 5.1. Term papers, resums. 24 yrs. experience. \$1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxanne 288-9638, 288-0016.

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6 - Services Offered

Psychotherapy for women or men survivors of incest, sexual abuses or physical abuses in childhood, stress, burn-out, suicidal, break the silence. Use Rivard M.Sc. 521-0101.

Free Headshot Sessions for actors, actresses, musicians, comedians, etc. For a limited time only. For an appointment Call Creative Photos, 874-7624. Please leave message.

The McGill Tax Clinic, sponsored by Richter, Usher & Vineberg is at the Samuel Bronfman lobby March 8th-11th, 10h00-16h00. Drop off your forms. Free of charge. They will be returned March 29th-31st.

Information specialist provides and/or compiles bibliographies for all levels of users (students, researchers) and subjects. 845-7481.

Birth Control and safe sex gear sold cheaply at McGill Women's Union: condoms, sponges, foam, jelly, cream, diaphragms, latex gloves. Union 423 10-4 Mon-Fri.

Opportunities to make \$400-\$700 in your spare time "at home"... contests & job offers that sound "too good to be true?" We'll tell you! Nationwide Publishing exposes fraud and uncovers scams before they separate you from your money. Info: write Nationwide Publishing, P.O. Box 231 Ahuntsic, Que. H3L 3N8 with SASE

Get an 'A' in French! French Tutor, linguistic major, French mother tongue. Reasonable rates. Call 845-5111.

Macintosh Tutoring: From basics to high-end applications. Microsoft Word, FreeHand, PageMaker, File Management, etc. Phone: 457-3639 (leave message).

7 - Articles For Sale

"Dual" record player. Perfect condition. Cheap. Cheap. Cheap. Call Steve 847-1199.

FORD ESCORT L '82. Good running condition - standard \$675 neg. leave message 597-2462.

10 - Rides/Tickets

Going to Toronto or London (Ontario): A very affordable way to go there and come back. Any weekend. Call Sam after 9 pm. 846-1453.

11 - Lost & Found

Computer/calculator Found in Medical building. Call 486-1894.

Gold Bracelet: Found on steps between Dawson Hall and Milton gates on Feb. 10/93. Sarah: 398-9423.

12 - Personal

Looking for an English-speaking partner who wants to improve their French. Through discussion we can increase level of our second languages. Claude 844-4930.

13 - Lessons/Courses

"Law School Bound?" For information about a complete manual designed to guide you through every step of the law admissions process - Call 1-800-661-LSAT (5728).

14 - Notices

CAR RALLY. Test your driving and navigational skills. Saturday, Mar. 6. Registration 17h00, McDonald's in lachute. beginners welcome, \$15 per car. For info call Sports Motor Car Club 765-0041.

McGill Medical Fraternity presents... "Holistic Medicine in a Secular Age." Speaker: Dr. Balfour Mount. All welcome - Free. March 9, 7:00 pm. McIntyre Building, room 522.

Submit to Red Herring contests: 1) Write Jimmy Hoffa's obituary; 2) Funniest urban legends. Submit to Shalner 406 or SSMU desk, deadline March 15. 3) Funny photo contest. B&W prints to M.U.P.S. Contest, Shalner B06, by March 5.

The McGill University Photographic Society invites you to enter the XVth Annual

Photo Contest. Get information & rules sheet in B-06 or call 398-6786.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer (above Milton) on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7. A great way to find out about yourself & others.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) has re-

started peer counselling. Anyone interested in LBGM and/or finding out about their sexuality can drop by Shalner Room 417, or call 398-6822. Hours are 7 to 10, Monday through Friday. We're here for you!

17 - Parking

No more circling the block. No more tickets parking available now, a few steps from McGill. Special spring & summer rates. Hurry 481-5911.

CANADIAN UNIVERSITY STUDENT MISSION TO POLAND AND ISRAEL, MAY 5-20, 1993

JOIN 100 CANADIAN UNIVERSITY STUDENTS FROM ACROSS THE COUNTRY ON THIS HISTORIC AND MEMORABLE JOURNEY INTO THE PAST AND FUTURE OF THE JEWISH PEOPLE

"ANGUISH TO HOPE"

INFORMATION SESSION - MONDAY, MARCH 8, 1993, 7:00 PM
FEDERATION CJA 5151 COTE STE. CATHERINE
For information: Steven Spodek, Hillel (845-9171),
Patrice Danziger, Student Federation (735-3541)

The "Anguish to Hope" mission is sponsored by:
Canadian Jewish Congress, United Israel
Appeal of Canada, Canadian Jewish Federations, and Jewish Students' Network

New Macs!!

Have you heard about the new Macs...but haven't seen them?
Do you have a bunch of Mac questions...but nobody can answer them?

Then make sure to drop by the McGill Computer Store on
Thursday, March 4th between 10 am and 4 pm.

Our Apple representative, Carlos Restagno, is making a rare appearance to answer questions and demonstrate *two new colour Macs...* the

Mac Colour Classic

and the

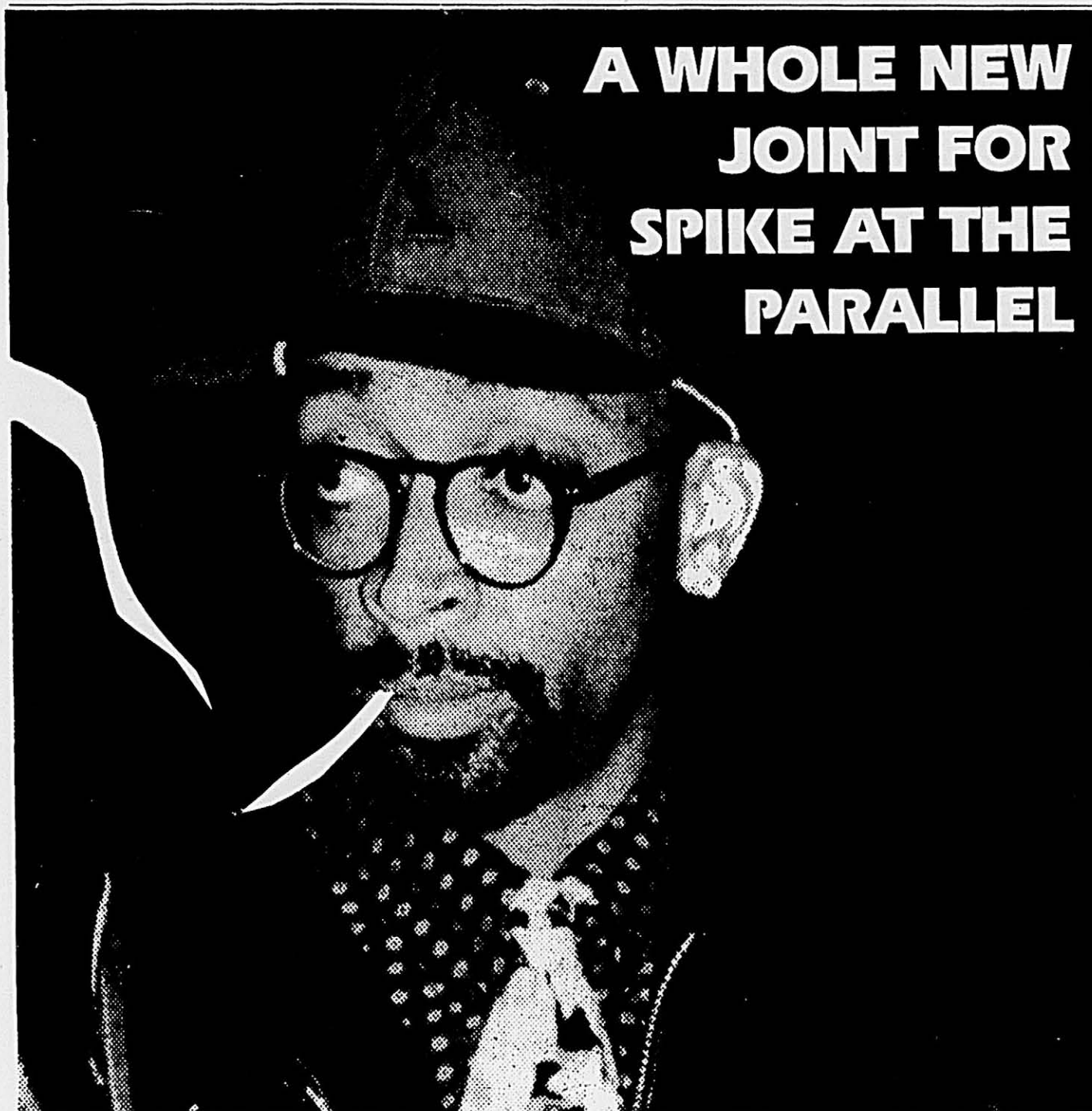
Mac Powerbook 165c

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A WHOLE NEW JOINT FOR SPIKE AT THE PARALLEL

Spike Lee:

Spokesperson or marketing ploy?

BY STEFAN VERNA

OFTEN POSING as the spokesperson for the African American community, Spike Lee has in ten years established himself as both a important moderator of racial issues and a talented filmmaker.

Spike Lee is also known for clever marketing ploy which have kept him in the eye of the storm of media controversy; a position he has earned by arrogant attitude towards the media and his dismissive reaction towards his detractors, African American or not.

Each of his films have been received with equal criticism and praise: from his exploration of female sexuality in *She's Gotta Have It* to the anti-heroic action of *Mookie* in *Do The Right Thing*. But what has been forgotten through all the media clips is Spike Lee place in American film history.

In the last ten years while Hollywood has avoided topical stories like the plague, Spike Lee, Oliver Stone and at times Brian DePalma have been the only filmmaker to produce politically relevant films. Lee in collaboration with cinematographer Ernest Dickerson has also developed a distinctive cinematic style which have imprinted his films;

his use of saturated colors and stylized camera movement have framed many of his features.

His stories have been regularly criticized for containing too many subjects and too many characters, making his films often inconclusive on the issues they raise, and thin in character development. But Lee has often retorted that he likes to exploit cinema's potential of telling more than one story at a time; enriching his narrative with cleverly interwoven themes and well structured narratives.

The Cinema Parallele is showing a complete retrospective of his films from March 1st to the 10th, the retrospective features Spike Lee first production while he was a student at New York University, *Joe's Bed-Stuy Barbershop* is the touching and gritty tale Zachariah Homer, the owner of a neighbourhood barbershop who is 'encouraged' by the local kingpin Nicolas Lovejoy, to diversify his operation and include a numbers racket.

THE DECISION prove to be an overnight success, as the barbershop becomes the convergent point for all the locals interested in 'playing num-

bers'. Zachariah's wife Ruth unhappy with her life in the concrete jungle of Brooklyn wishes to relocate in Atlanta where she can settle into more peaceful surrounding. Prompted by his wife wish, Zachariah attempts in vain to double cross Nicolas.

Made in 1983, *Joe's* already contains Spike Lee perspective of the Black community; a mixture of celebration and criticism. Through the character of Nicolas Lovejoy, Lee shows the political hypocrisy of local hustlers who exploit an already impoverished community while posing his benefactors. The film failed to make Ruth and Zachariah's relationship believable, it is partly a result of the Monty Ross timid performance (he ironically and rightfully went on to become the producer of every Spike Lee film to date) and the unsympathetic character of Ruth who does not seem to accept any decision Zachariah takes. The most touching moments of the film occur in the growing bond between Zach and Teapot, a adolescent sent to work at the barbershop through Ruth's social agency.

Set in the same neighbourhood as *Do The Right Thing*, *Joe's* offers a similar gritty vision of a Black ghetto where hope is measured by one ability for survival.

WHAT'S HAPPENING

HIGH DRAMA

The 6th Annual McGill Drama Festival!

March 4

Annihilation Skit by Madelyn Kent and *City of Men Pissing* by Jens Kohler

March 5

Mistah Ted — He Dead by Neal Colgrass and *Tell Them* by Mauro Casiraghi

March 6

Trial and Error by Erin Berry and *Ask Not* by Jonathan Berstein

All shows start at 20h in the Union Building, 3rd Floor. \$5 for students (members \$3), \$8 for non-students.

For International Women's Week:

March 8

The feminist theatre collective presents *She Said, She Said* at 7:30 pm at the Player's Theatre and on March 11 at 8pm at the Thompson House. Preparations have been going on since the fall, so it could be really cool.

Other Drama

March 10-11

Improv Tournament at Club Soda, 8pm. Tickets are \$8.50-10.00 and among the participants / competitors are our own McGill greats.

DANCE

March 10-13

McGill Dance Festival at Player's Theatre. All shows start at 19:30. \$5 for students. All pieces choreographed by students and performed by students.

March 11

It's time to boogie! with the McGill Volunteer Bureau, who is having a Charity Ball in the Faculty Club (3450 McTavish) at 20h. Tickets are \$20.

... AT THE ALLEY

March 5th and 6th @ The Streetnix play with Ugly Bags of Mostly Water. Cute names, so give 'em a chance, if you can afford the \$5 cover (includes a free beer - ra ra). 21h.

...AND AT GERT'S

The AUS is starting a series of Live Music at Gert's for the next month or so. This FRIDAY MARCH 5, at 20h the band "Weathermen Groove Tube" will play. Though you may want to skip this one, they have got some gems coming, so KEEP A LOOKOUT! Again, a \$5 cover.

CKUT

In celebration of International Women's Day CKUT will be airing *Female Frequencies: Radio by, for and about women*, a non-stop show from 7am until midnight. See page 9 for a schedule.

THE MCGILL FILM SOCIETY

March 5

A personal favorite, "Rosencrantz and Guildenstern Are Dead", at the FDA, 19h30.

March 6

"Taxi Driver" at the FDA once again, at 19h30. Another classic!

LECTURES

March 5

The McGill Latin Awareness Group & the Concordia Latin America Committee present Professor Alberto Alvarez Garcia: "Cuba and the New World Order" Leacock 26, at 16h30.

March 8

In recognition of International Women's Week in conjunction with the McGill Latin American Awareness Group presents "Our Dream-The Mother's Writing Workshops" with Argentinian writer Leopoldo Brizuela. Arts 160 at 19h.

— compiled Robert Colman
& Andrew Rickard & VMR